



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE EARL OF DERBY, K.G.

ENGRAVED BY W. ROFFE, FROM THE STATUE BY MATTHEW NOBLE.



HIS fine bronze statue is an object of great attraction to almost every one who happens to be, for the first time, in the neighbourhood of the Houses of Parliament and Westminster Abbey, between which it may be said to stand—in one of the ornamental gardens opposite Palace Yard. It is of bronze, and stands on a pedestal of Aberdeen granite; the cornice above is relieved by a chain of oak-leaves and acorns, also in bronze, carried round the four sides, while similar leaves and acorns run round the top of the four columns at the angles. The sides of the pedestal are ornamented with

bronze bass-reliefs, representing respectively the interior of the old House of Commons, with the Earl, then Lord Stanley, addressing the members as the advocate of the abolition of slavery—this was in 1833; his installation as Chancellor of the University of Oxford in 1853; a Cabinet Council, his lordship presiding as premier, 1867; and his attendance as chairman of the Manchester Relief Committee in 1865. The statue is one of Mr. Noble's most successful works. The figure, habited in the costume of the Oxford chancellor, is very dignified, yet easily and gracefully posed; the expression of the face is rather severe but highly intellectual. It was unveiled last year.

THE PRIZE WORKS AT THE SALON.



HE awards of the *Salon* have caused a certain degree of surprise. One at least out of the three pictures to which were adjudged a first prize has scarcely been deemed worthy of the honour by the opinion of the general public. The Grand Medal of Honour would probably have been awarded to Georges Becker for his powerful but unpleasant picture of 'Respha,' had it not been for the opposition of two prominent members of the jury. The nude figures of the seven young men suspended to the gibbet in the background have been highly praised for the beauty and accuracy of the drawing, and the skill with which the horror of the situation has been overcome. Those youthful, beautiful forms, suspended by the wrists instead of by the neck or hands, attract the eye instead of repelling it. The violent action and widely-distended drapery of Respha are less forcible than unpleasant. The future fate of this picture forms a curious subject for conjecture. It is so immense in size that it is only fitted for the walls of some public gallery, and it has failed to achieve that success which would have borne it triumphantly to the Luxembourg.

Of the three artists whose works gained the first-class medals, Goupil, Jacquet, and Courtat, I have already described the work by the first, whose picture 'In 1793' has been so much admired. Like that fine painting, 'The Reverie,' of M. Jacquet, the one of his three exhibited works which was selected for the honour of a first-class prize, is a single figure, that of a young girl reclining in a meditative attitude in a large arm-chair, whose cushions of gold-coloured leather throw out into fine relief her graceful head with its dark, loosened tresses, dusky eyes, and expressive features. She is clad in a loose robe of crimson velvet, beneath whose folds can be discerned the slender, supple outlines of her youthful form. There is something wild and Bohemian about her brunette beauty. The pose of the figure is extremely natural and graceful. The 'Leda' of Courtat has the merit of avoiding the usual extreme of immodesty with which the subject is ordinarily treated. The rosy tints of the nude form of Leda are well brought out by the greensward on which she languidly reclines. With one hand she nonchalantly repels the advances of the swan, which curves its neck caressingly over her arm.

The second-medal pictures are more numerous. The ordinary observer would probably be ready to pronounce M. Bastien Lepaye's 'Communicant' a daub, but his portrait of M. Hayem is one of the best in the *Salon*. Very powerful, but very disagreeable, is M. Silvestre's 'Death of Seneca.' The aged sage, with blood streaming from his severed arteries, and reddening the white drapery which falls over the borders of the bath behind him, stands erect in the centre of the picture, apparently declaiming with vehemence. At one side a scribe is writing down his words, while at the other an agonized group of friends weep and cling around the sufferer. Far in the shadows of the background we dimly perceive the figure of a woman who is being borne shrieking

away; the light falls on her outstretched arm and hand, and sparkles on her gold rings. A Roman soldier looks on with cold official impassiveness. The anatomy of the central figure is fine, and the relief of colour is well afforded by the purple drapery of one of Seneca's mourning disciples. Altogether, however, the painting is a most disagreeable one to look at.

'The Private Ambulance during the Siege of Paris,' by Eugène Leroux, is a pleasing picture, representing the interior of a private house, with a group of convalescent soldiers and Sisters of Charity. One of the invalids sits by the fire reading; another, with a striped woollen covering thrown over his shattered and helpless limbs, is playing at draughts with one of the good Sisters. The scene is a handsomely-furnished parlour, a certain elegance in the furniture and knick-knacks betraying the former occupancy of persons of taste and refinement. Sautai's 'Day before an Execution in Rome' shows us a group of young peasant-girls, priests, and others, crowding around a placard on the wall whereon apparently are announced the details of the morrow's show. One fat old monk in a brown gown, with his hands clasped behind him, is the very type of a careless jolly old idler. A black penitent, passing by with bag in hand, is probably soliciting alms wherewith to pay for masses for the criminal's soul. Nobody looks at him, or gives him a copper, however: all are absorbed in spelling out the details of the placard on the wall. Fantin La Tour's two fine portraits were well deserving of the premium they gained.

'The Wrestlers,' by M. Falguière, who is a sculptor of some eminence, and who this year makes his *début* as a painter, has been much commented upon. There is a great deal of power in the work, which, however, is scarcely more than a gigantic sketch. A group of modern spectators, in every-day attire, scattered over the benches of a circus, look on at a combat which recalls the games of ancient Rome. The figures and the grouping of the two nude wrestlers betray the practised hand of the modeller. The drawing is fine, the attitude striking; there are life, and strength, and reality, in the group. More finished, the picture would probably have lost much of the *verve* and inspiration of the first conception. M. Weertz, a Belgian, has gained his medal with a fine composition representing Christ taken down from the cross. The picture was probably painted to order for some particular place, as it is very wide in proportion to its height, and its singular dimensions must have made the grouping of the figures a work of some difficulty. Extended on the earth the nude form of our Saviour lies stretched out in the stiffness and immobility of death; above him bends the Virgin, clad in dark-green drapery, whose sombre effect is relieved by a slight gold embroidery upon the sleeves. Mary Magdalen, with wildly-streaming hair, clasps her hands in an attitude of anguish behind the pair. The subject is treated with a severe simplicity verging on coldness, but the work is one full of power and character. M. Emile Wauters, of Brussels, is one of the few foreigners who obtained a prize. His picture, 'The Madness of Hugues Van der Goes,' needs a long paragraph of explanation to

make the subject intelligible to the spectator. Thus runs the elucidation in the catalogue: "In 1482, the painter Van der Goes of Ghent, who had withdrawn to the priory of Rouge Cloître near Brussels, was attacked with insanity. He was taken to the refuge at Brussels. The prior Thomas gave orders for music to be executed before the invalid, and for various spectacles to be represented before him." The moment chosen by the artist is that when the prior is trying the effect of music upon the excited brain of the sufferer. Clad in a long, loose robe, with wild eyes and dishevelled hair and clenched hands, the artist sits in a large arm-chair in the centre of the group. At one side stand drawn up in line the choristers, who are singing from their open music-books, while behind them the musicians execute the accompaniment upon various instruments. Behind the chair of Van der Goes stands the aged and benevolent-looking prior, who watches the effect of the music upon the patient, while beating time and modulating the measure with his outstretched hands. An old monk, probably the physician of the convent, who is seated beside the lunatic, leans forward to look into his wild, agonised face.

'The Alsatian Bride' of M. Weisz is a very graceful and charming little picture. It represents the fair-haired young bride, in neat white apron and scarlet gown, with a high, circular cap perched upon the crown of her head, and a stiff, ruff-like arrangement of lace around her pretty throat, in the act of taking a last glance at her mirror. An older female, wearing the black butterfly-bow head-dress of Alsace, leans over her shoulder, and is in the act of giving the last touches to the toilette of the young girl. The house is gay with garlands of flowers in honour of the occasion, and in an open chest the uniform of a French soldier is visible, thus giving the requisite patriotic touch to the picture.

M. Delort's 'Embarcation of Manon Lescaut' is well conceived and well executed. In the background rises the huge dark hull of the ship; one boat-load of the unhappy women is being transferred on board the vessel, while in the foreground the second boat, on board of which is Manon Lescaut and Des Grieux, is propelled towards it by the powerful strokes of the boatmen. Manon and her lover stand erect in the centre of the boat; she is clinging to his neck in an agony of despairing tenderness. The surface of the sea, its pale, yellow-green surface rippled with a slight undulation, is admirably rendered. Simon Durand's 'Marriage at the Mayoralty—the Bridegroom cometh not,' is a bright little work, gaily and epigrammatically rendered. The bride, in a pink dress, sits picking at her bouquet and pouting, and her father is boiling with indignation, while the guests whisper together, and the soldiers and officials look on with a calm indifference which contrasts with the prevailing though repressed excitement. Poirson's 'Clam-Fishers of Villerville' shows a green stretch of ocean beneath a grey and brooding sky, and a band of Breton fishers in their sabots and picturesque white shirts, toiling slowly homeward with a tired-out child leading the way. Villerville appears to be a favourite with the artists, as Butin's 'Waiting—Saturday at Villerville' is a group of a fisherman's wife and child waiting on the wet shore for the return of the husband and father. The wife, with her hand above her eyes, scans the grey expanse of sea beneath the grey, gloomy sky, between which the sea-gulls dive and soar, portending a coming storm. The child is crying—there is an atmosphere of disaster about the scene. Adan's 'Last Day of Sale' is carefully finished and brilliant in colouring. The sale is one of furniture, pictures, knick-knacks, &c., and is taking place in the hall of a magnificent palace at the foot of the grand staircase. A crowd of buyers, in the dress of the last century, are gathered around the auctioneer, who, with his back turned towards the spectator, is haranguing vehemently respecting the charms and excellence of a crowd of objects, such as clocks, vases, &c., which encumber the table before him. At one end of the same table sits a grave, bewigged old gentleman in black, who is keeping the accounts and receiving payment for the articles. Workmen are carrying articles of furniture down the staircases, elegantly-dressed ladies are pressing forward to bid, buyers are going off with their purchases—the movement and animation of the scene are well rendered, and there are a carefulness of detail and a finish of execution about the whole which argue well for the future of the artist. Constant's 'Women of the Harem at Morocco' is ablaze with tropical sunlight and tropical colour; the eye fairly aches with the glare—a true reproduction of the atmosphere and hues of that sunlit clime. The huge picture

by M. Roll, entitled 'Halt!' represents two warriors on horseback struggling together—bulky in size and disagreeable in subject.

The 'Prix du Salon' has been adjudged to M. Cormon (the brother of one of the authors of the 'Deux Orphelines') for his large picture of 'The Death of Ravana.' This prize, which ought in reality to be termed 'The Prize of Encouragement' was only instituted in May, 1874, and was awarded last year for the first time. It was then gained by M. Lehoux with his 'Martyrdom of St. Lawrence.' The regulations of this prize are as follows:

"ARTICLE I. The jury charged in the division of painting with the office of designating the artists worthy of the medals to be bestowed shall select from among the exhibitors in that section that painter, under thirty-two years of age, in whom shall be recognised from his exhibited works the qualities most suitable to profit by a sojourn of three years in Rome.

"ARTICLE II. There shall be allotted to the young painter designated by the jury a sum of 4,000 francs for each of the years during which he is to reside in Rome.

"ARTICLE III. This pensioner must send each year to the management of the Beaux-Arts a work representing the result of his studies. The first year he must send a picture containing two figures; the second year a copy from the *chef-d'œuvre* of some master who shall be designated to him by the director of the Beaux-Arts; and the third year a composition which must include at least three figures as large as life."

The subject of M. Cormon's picture has the defect of lying too much outside of the ordinary line. Even the explanation given in the catalogue tells us very little. Who was the King of Lanka, and how comes he by so many wives? The subject, we are told, is taken from Hindoo mythology. Ravana was a god who had ten heads, who had the temerity to fight against Siva, and who perished by the hand of Vishnoo. M. Cormon has very sensibly suppressed nine of his hero's ten heads, and has made of him merely a mortal king slain upon an ordinary field of battle. He is surrounded by his wives—one raises his head, while another, supported by her women, comes hastening from afar. The head of the dead monarch offers a striking resemblance to the dark and picturesque countenance of Edwin Booth; had the artist taken the American tragedian for a model, the resemblance could not have been stronger.

Two ladies have carried off third-class medals this year: one, Mme. Laviette, with a fine sea-view entitled 'The Incoming Tide;' and the other, Mme. Carolus Duran, the wife of the celebrated painter, with a well-executed pastel portrait.

The directors of the Luxembourg were desirous of purchasing M. Bonnat's noble portrait of Mme. Pasca for that gallery, but the great actress refused to part with it.

In the sculpture department the most noticed work is naturally the statue which gained the Medal of Honour this year—'The Youth' of M. Chapu. It is to form a portion of the monument to be raised to Henri Regnault, and to the others of the scholars of the École des Beaux-Arts who were killed in defence of their country during the late war. Against a flat, upright slab, representing the door of a sepulchre, kneels a draped female figure, personating Youth, in the act of fastening a laurel-branch in a fillet that falls across the stone. In an attitude at once natural and graceful, she is kneeling on one knee on a step-like projection on the marble, while partly resting her weight on the other foot. The figure has the slender and fragile contour of youth. On the slab appears in pencilled letters an inscription beginning "To Henri Regnault." The first two medals were bestowed, one upon M. Lenoir for a group in plaster representing a young faun inciting two cocks to combat; and the other to M. Degeorge for his 'Youth of Aristotle,' a statue in marble. Taken as a whole, the sculpture department was very poor in works of even average merit. Some pretty pieces of parlour statuary and one or two good works might be found, completely lost amid a crowd of ordinary figures, devoid of either grace, beauty, or artistic merit. The false taste of bestowing coloured marble drapery and ornaments of gilt metal upon a white-marble image was visible in several examples, one of which, I regret to say, received a prize.

There has been, of course, the usual amount of heart-burnings among the artists at the allotment of the prizes, and attention is frequently called to the fact that the majority of the successful artists were pupils of either M. Gérôme or M. Cabanel.

LUCY H. HOOPER.